



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

read by the reviewer with keenest interest are scanned. From first to last the note of personality is strongly felt and in itself lends to the work memorable quality. It is not too much to say that this book is no less enjoyable than it is informing, or *vice versa*.

THE HIGHER LIFE IN ART. BY JOHN LA FARGE. Doubleday, Page & Company, New York. Price \$2.50.

A series of lectures on the Barbizon School of France, delivered by Mr. La Farge at the Art Institute of Chicago in 1903, inaugurating the Scammon Course, the publication of which, though delayed by "unforeseen circumstances," is none the less welcome. Mr. La Farge is one who speaks with authority, having rendered distinguished service in the field of art, so his utterances invariably command respectful attention and possess special significance. In the first of these lectures Mr. La Farge explains his reason for having selected the Barbizon School as his theme.

"It seemed to me," he says, "that a form of discourse which should refer to the works of men who must have had the same problem before them and met it in a special way, might be a manner of explaining one's own experience by using it to look at the experience of others. In this particular case, if I wrote and spoke about artists who had lived within my own time, of whom I absolutely knew, whose life was part of my own, these real stories would be like the talk of the older professional man to the younger about what the men of his day were like, what happened to them, and the lessons of that reminiscence would come of themselves." The artists of whom Mr. La Farge speaks or writes are Chassériau, Delacroix, Fantin-Latour, Gérault, Millet, Decamps, Diaz, Rousseau, Dupré, Daubigny and lastly Corot. A good deal of biographical matter finds its way in each chapter, but only such as may be said to have had direct bearing upon the art of the painter under consideration. For it is, one might almost say, the impersonal

side which Mr. La Farge has emphasized—the contribution made by these several painters to the art of the world which has made them "necessarily a part" of those who follow after, whether it be along precisely the same high road or no, provided it be with aspiration. The text is accompanied by numerous excellent full-page illustrations, reproductions of the several artists' most characteristic works.

ONE HUNDRED COUNTRY HOUSES, BY AYMAR EMBURY II. The Century Company, New York, 1909. Price \$3.00.

This volume contains reproductions and descriptions of one hundred country homes, which, while varying in type, collectively set forth a style of architecture which has been declared purely American. The characteristic of this style the writer, who is himself a practising architect, finds to be honest expression of the plan and structure in the exterior, and great freedom and care in the use of materials, with an effort constantly to expose rather than conceal their nature.

In order to emphasize individual features Mr. Embury has classed the dwelling houses he has described, which by the way are for the most part comparatively costly, under the following headings: New England Colonial, Southern Colonial, Classical Revival, Dutch Colonial, Spanish or Mission, American Farm House, Elizabethan, Modern English, Italian, Art Nouveau, and Japanesque, devoting to each a chapter and using as illustrations the works of well-known architects. The writer traces the improvement in domestic architecture to the Art Nouveau movement, which he asserts vitalized archæology into architecture. Without resorting to technicality, Mr. Embury has made patent those things which go to differentiate good from bad architectural design, laying strong emphasis upon the value of fitness—the element of common sense. The illustrations are good and of special value on account of showing, in most instances, not only the houses but their setting.